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# The Musical Critic.

Volume I.

CHICAGO, FEBRUARY 22, 1898.

Number 5.



FRANCIS CAREY-LIBBE.



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# The Musical Critic.

Volume I.

Chicago, February 22, 1898.

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## NEWS AT HOME.

Mr. Walter Kellar, the organist, played with great success at a concert given in Kimball Hall the evening of February 15th.

We understand that Miss Fanchon Thompson, the well known contralto of this city, will make her debut in Grand Opera at the Covent Garden with the Grau Co. in Carmen next May.

Robt. E. Leeland, late of the Walker Whiteside Co., closed in Quincy, Ill., to accept the position as leading man in the Kings Star Stock Company, Ottawa, Ont. Mr. Leeland is not only well known as an actor but also as a basso of more than ordinary promise. We congratulate Ottawa upon the acquisition of such an artist to its theatrical and musical circle.

The Luther League gave an admirable presentation of the Creation in the Y. M. C. A. Hall the evening of Feb. 4th. The soloists did splendidly and their work was undeniably a musical treat. In their work additional evidence was found that it is needless to call upon artists from the east to assume the solos, and that in the west is an abundance of talent if opportunities are offered them that will by all odds discount our eastern brethren as well as sisters. We question, for instance, if the "Uriel" part has ever been sung with more absolute perfection than on this occasion by Mr. William Wegener, whose glorious voice meets every demand in this beautiful work. Mrs. Ida Hemmi sang the soprano role with splendid style. "On Mighty Pens" was her best work. As an artist Mrs. Hemmi certainly ranks with the very first. Mr. Sidney Biden assumed the part of "Raphael" in a masterly manner, his round, full voice being well adapted to the part he executed so well.

Thursday evening, Feb. 3d, the pupils of Mr. Max Bendix, the well known violinist, gave a successful concert in Steinway Hall. The program of the evening was as follows:

|                                                   |             |
|---------------------------------------------------|-------------|
| Concerto in E minor (1st movement).....           | Mendelssohn |
| Miss Josie Schaller (St. Paul, Minn.)             |             |
| Fantasia Caprice.....                             | Vieuxtemps  |
| Miss Juna Sparling, (Chicago, Ill.)               |             |
| Fantasia Pastorale.....                           | Singelee    |
| Miss Gretta Cox, (Evanston, Ill.)                 |             |
| Souvenir de Bade.....                             | Leonard     |
| Florizel Reuter, (Davenport, Iowa.)               |             |
| Concerto in G minor (1st movement).....           | Godard      |
| Miss Reine Humbird, (St. Paul, Minn.)             |             |
| Concerto in D Minor.....                          | Vieuxtemps  |
| Miss Mary Davis, (Lima, Ohio.)                    |             |
| Concerto in G Minor, Introduction and Adagio..... | Bruch       |
| Miss C Leidigh, (Kansas City, Mo.)                |             |
| Finale.....                                       |             |
| Miss Marion Carpenter, (Chicago, Ill.)            |             |
| Fantasia Appassionata.....                        | Vieuxtemps  |
| Mr. L. Silverman, (Chicago, Ill.)                 |             |

A very interesting Student's recital was given recently at the studio of Miss Gertrude Radle and Miss Lillian French, Suit 412, The Abel Building, 63d St. & Stewart Ave. It consisted of representative com-

positions by Beethoven and a sketch of his life and work was read. The next recital in this course will be composed of the works of American composers and include piano numbers by MacDowell and Dudley Buck, and songs by Clayton Johns, Helen Hood and Mrs. H. H. A. Beach.

The Chicago National College of Music, Dr. H. S. Perkins, director, is an active working force in Chicago. In addition to the daily work of the school it has given over twenty first class concerts and recitals thus far during the season. Friday evening, Feb. 10th, Dr. Perkins furnished Mrs. Viola Frost-Mixer, soprano, Mr. Alexander Krauss, violinist, and Mr. Hans S. Line, pianist, from his faculty to assist at a grand concert given St. Pauls Reformed Episcopal church (Bishop Fallows), and the same evening Mr. W. Waugh Launder, pianist, Miss Jeanette Anderson, reader, of the Lyman School of Education, and Dramatic Art, Mrs. Mixer, Mr. Krauss and Mr. Line, furnished the music to a brilliant social gathering at the residence of Mr. and Mrs. E. C. Greenlee, 967 Jackson Boulevard. Two entertainments being given the same evening is evidence of the large demand and supplies of the College. The last recital in February by pupils of the vocal, piano and violin classes was set for Saturday afternoon, the 26th, in the recital Hall of the Athenaeum building, fourth floor.

That Mrs. H. Newell Burhans, the pianist, is an arranger of ideal programs, all will attest that attended her concert on the evening of Feb. 10th in Steinway Hall. The lady is to be congratulated upon its artistic merits and we heartily recommend her to those desirous of wishing an artistically arranged program interpreted with artistic ability. The audience was more than appreciative and a most flattering reception was accorded Mrs. Burhans and the artists assisting in the interpretation. Miss Aileen Brower, the soprano, did not appear on account of illness. Mrs. Burhans' numbers were admirably interpreted. The soloists assisting were: Miss Mabelle Crawford, contralto; H. Burgess Jones, baritone; Justin Thatcher, tenor; Jacob Wiebly, bass; J. N. Coplin, violinist; William Sherman Baxter, banjoist; Salvatore Tomaso, mandolinist and Geo. W. Beals, accompanist. The patronesses were the Mistresses Jas. H. Walker, John Belden, Holmes Hoge, Homer Weed-Chandler, P. H. Willard, John Adams Drake, Dr. Almon Brooks, Jerome Beecher, George Bowen, John Dana, Sumner Hopkins and J. F. Warren.

S. E. Jacobsohn, director of the Jacobsohn Violin School, and his chief assistant, Joseph T. Ohlheiser, will next season again be identified with the Chicago Musical College. Dr. Ziegfeld brought the Jacobsohn

school to Chicago from Cincinnati in 1886. It formed a part of the college until 1893, when Mr. Jacobsohn established his school in the Auditorium. Bernard Listemann, America's greatest violin virtuoso, is now director of the violin department of the Chicago Musical College, and will remain with the institution. The department next season will include Bernard Listemann, S. E. Jacobsohn, Joseph T. Ohlheiser, Felix Borowski, and William Konrad. Mr. Jacobsohn is recognized as one of the foremost instructors of the violin living. In Europe as well as in this country, it is generally admitted that he stands second to none. Among his pupils may be mentioned Joseph T. Ohlheiser, Michael Banner, Max Bendix, Leon Marx, Max Karger, the late Theodore Binder, Henry Eichheim, of the Boston Symphony Orchestra, Adolph Loeb, Carrie Duke, Flora Drescher, Leonora Jackson and others.

The Grace M. E. Church Choir, are hard at work preparing Guonod's "Redemption," which is to be given on Good Friday Evening, at the church.

It is rumored that the authorities of Grace M. E. church are going to use their splendid choral organization in popular concerts as a means of enticing non-church goers of their immediate vicinity to their regular services. Popular concerts with attractive programs once or twice during the month ought to work wonders for the church, and also stimulate healthy concert going on the North Side. This plan is in active operation in one of the largest churches in New York, and has proved their biggest aid, spiritually as well as numerically.

Miss Ethel Smith recently appeared in concert with marked success, at Gross Park. Her rendition of the "Page's Aria," from the Huguenots was given with great brilliancy of voice and execution.

The Arey Conservatory gave a faculty concert in Steinway Hall, January 27th, to a very large and appreciative audience. The teachers were Miss Eleanor M. Turner and Mrs. Maud Kennicott Reid, piano. Miss Ethel Smith, soprano, and the Spanish tenor, Senor Rafael Gonzales; Miss Helene Danken and Powell Metz, elocutionists, and the well known violinist, Alexander Lehman, who played the Ballade and Polonaise by Vieuxtemps, and Gipsy Airs by Sarasate and proved himself a master. The more we hear him play the more we enjoy his playing; although devoting most time to his large class of pupils, he found time to improve his playing, and certainly by doing so will hold his position among of our best violinists. Just keep it up my boy. Senor Gonzales sang two small numbers and received a hearty applause. Miss Danken and Mr. Metz also pleased the audience. Mrs. Kennicott Reid played Impromptu, by Chopin, admirably. Mme. Anna Weiss played the accompaniments for Mr. Lehman and she deserves great credit as aiding the success of Mr. Lehman.

Miss Catharine Elma Hall has the reputation of being the most satisfactory musician among the younger generation of violinists in the West. She has been especially commended for a strong, even, clear tone, and every critic who has heard her, invariably speaks of the perfection of her technic and her clear and clever playing. She does not slight her runs nor does she produce a scratchy effect. It is a characteristic feature which even the acknowledged best technical violinist of this country recognizes.

There are few young violinists that would dare visit a neighboring city without a friend in the place not excepting the manager of the concert, and perform in the largest music hall, when the greatest artists have previously graced the stage, play their concerted pieces and submit themselves to the cold criticism of the public and the critics and receive the warm reception that was accorded to Miss Hall at her Detroit appearance. We append the remarks from the Detroit Free Press in relation to her debut there, and another from the recognized leading German paper of Chicago on her appearance before the Germania Maennerchor of this city.

"A large and appreciative audience attended the people's concert last evening at the Auditorium. Miss Catharine Elma Hall, of Chicago, was the star. As a violinist, Miss Hall has a delicacy of touch and a smoothness of expression that are above criticism."—Detroit, Mich. Free Press, Jan. 19, 1898.

From Der Westen of Jan. 30th, 1898, the Sunday edition of the Staats Zeitung, of Chicago, Ill.

"Another highly successful performance was that of the violin artist Miss Catharine E. Hall. She showed eminent technical ability and a strong genuine musical nature. In the manner in which she made clear the contents of the pieces performed by her, one could readily discern high intelligence. Miss Hall is a pupil of Mr. Bernhard Listemann of the Chicago Musical College and he may well be proud of her. She was rewarded with stormy applause."

Mr. Edward Wareham, a London tenor of note, has been sojourning in this city, a guest of Mr. Clement B. Shaw. Mr. Wareham possesses a dramatic tenor and sings high C's with all the power of a DeReske.

T. P. Brooke and his famous Marine Band are playing to crowded houses every Sunday afternoon at the Great Northern. January 23d, Miss Marguerite Barteau, a splendid soprano assisted and sang "Sorna," (by Denza,) and in response to an enthusiastic encore she sang Kate Vanderpoel's "Golden Poppies," a song that has become very popular upon the concert stage.

Miss Clara C. Giles gave a musical at Aurora, Jan. 20th, with Mrs. Carolyn Parker, soprano, Mrs. Minnie Hassett Beckwith, reader, and Carrie Woods Bush, pianist. Mrs. Parker sang very well, and Miss Bush's piano playing was marked by a decidedly artistic execution.

The recital given by Mr. Carl T. Anderson, the baritone, (pupil of Mr. T. S. Bergey,) Tuesday evening, Jan. 25th, at Kimball Hall, was a pronounced success. Although the weather was inclement, the attendance was large and the enthusiasm of the audience unlimited. Mr. Anderson possesses a good baritone voice, sings splendidly and interprets his selections with an artistic

taste that portrays to advantage a good vocal schooling. Among his selections were Gounod's "Dio Possente," McDowell's "Thy Beaming Eyes," and "The Yeoman's Wedding Song," all of which were rapturously applauded. Mrs. D. Strickland and Miss Gertrude Mosher, pianists, (pupils of Mrs. T. S. Bergey,) interpreted their numbers very artistically. Miss Josephine Reynolds, the possessor of a pretty mezzo soprano voice, gave an admirable rendition of her selections—Cowen's "The Swallow," and Rinfrok's "A Dear Little Somebody." Mr. and Mrs. Bergey ought certainly feel proud of the work of these their pupils. Mr. Frank Winter, violinist, and Paul Terhune, reader, assisted by contributing several numbers.

The well known pianist, lecturer and critic, Mr. J. S. Van Cleve, is to be tendered a testimonial concert in the near future. Already the assistance of our most prominent artists has been enlisted and the general indications tend to a more than successful concert.

The Chicago Ladies Trio is the name of an organization aspiring for musical honors. Its personnel is as follows: Mme. Anna Weiss, piano; Catharine Hall, violin, and Marie Hall 'cello.

Among Mme. Anna Weiss' numerous concert engagements of this and the past month are the following: The Country Club and Womens Club, Evanston, Jan. 23d; Turner Hall orchestra, City, Jan. 30; Magnolia Lodge, Handel Hall, Feb. 21; and the Park Ridge Congregational church, Feb. 22d.

Mr. Carl W. Kern, the organist and choral director of Dennison, Ohio, well and favorably known in this city is giving a most successful series of concerts in that city. The Daily Chronicle comments as follows upon a recent concert given by the High School chorus:

"The work of the high school chorus was good. The two selections, "My Love, Farewell," and "Come to Me," were specially arranged for the concert, by Mr. Kern. The parts were well balanced and the shading and phrasing were exceptionally fine. A great deal is expected of Mr. Kern, and it is safe to say that he did not disappoint the ardent expectation of his most critical auditors. His organ selections were a sonata of his own composition, a funeral march by Chopin, and the "Marche Triumphale," by Gounod. From a musical standpoint nothing on the program received a more artistic inspiration than the number from Chopin.

Leon Strashun, graduate of the St. Petersburg Conservatory, is now instructor in the violin department of the Soper School of Oratory, Steinway Hall.

We acknowledge the receipt of a book of four organ transcriptions of Miss Kate Vanderpoel's compositions. The Orpheus Mus. Pub. Co. is to be congratulated upon its success in presenting a book so artistically gotten up of these popular compositions and upon a perusal thereof we can heartily commend it to our readers as a fitting addition to their musical library. The selections and organists transcribing them are: "Entree de Cortege," by

Harrison M. Wild; "La Miniature," by Albert F. McCarrell; "Asleep, Adream, Awake?" by Harry S. Sawyer; "Supplication," (dedicated to Clarence Eddy) by John A. West.

Among the music received the past month we have noticed several works that deserve special mention. "The Dearest Word," a song with words by Sara Ruder and music by Carl Hoffman, is very melodious and well written. "Margery," a song, words by Earl Fitzhugh and music by Charles N. Daniels, will doubtless become popular, having a peculiar swing to it that will be utilized for the two-step. "There's Something I Would Tell," by Florence Holton, and "Promises Made on Your Wedding Day," by Burte Rudy, are all taking songs.

Mme. Ragna Linne gave a very successful recital at Handel Hall Wednesday evening, Feb. 9th, under the auspices of the American Conservatory. The program was varied and well chosen, giving Mme. Linne an opportunity to show her versatility and breadth of interpretative ideas. She was assisted by Mr. Henry Dimond, who contributed greatly to the enjoyment of the entertainment. Mme. Linne was in excellent voice and as usual was enthusiastically received. Following is the program:

- |                                       |                  |
|---------------------------------------|------------------|
| (a) Serenade.....                     | Starenbagen      |
| (b) Luring Tones.....                 | Kjerulf          |
| (c) Piping Down the Valleys Wild..... | Sommerville      |
|                                       | Mme. Linne.      |
| (a) Romance .....                     | Jakoch           |
| (b) Hungarian Dances, No. 2.....      | Brahms           |
|                                       | Mr. Dimond.      |
| (a) Vipil.....                        | Agatha Grondahl  |
| (b) L'Augguats.....                   | Theodoli         |
| (c) Rest Thy Deep Orb Upon Me.....    | Von Fielitz      |
|                                       | Mme. Linne.      |
| Walther's Preislid ..                 | Wagner-Wibbeling |
|                                       | Mr. Dimond.      |
| (a) Where?.....                       | Carl Haine       |
| (b) Minuet—(1745).....                | D'Exandret       |
| (c) My Darling.....                   | Per Winge        |
|                                       | Mme. Linne.      |
| Chacorme.....                         | Bach             |
|                                       | Mr. Dimond.      |
| (a) The Sisken.....                   | Von Wittich      |
| (b) A Vision.....                     | Grieg            |
| (c) An Irish Love Song.....           | Niargarel Lang   |
|                                       | Mme. Linne.      |

The recital to be given by the pupils of Mrs. Lillian Ballagh will take place in Steinway Hall Feb. 23d, at 8 p. m. Miss Jessie Hayes, a promising young vocalist, will sing Donezetti's "La Zingara" in costume and with the Spanish dance obligato. Miss Gertrude Stearman and Miss Carolyn Bindhammer and others will assist. It is with pride we record that Mrs. Ballagh is meeting with unusual success as a vocal teacher.

Mr. Harry A. Truax, baritone, on Thursday evening, Jan. 27th, at Central Music Hall, made his debut as a singer. He was flanked by a formidable array of assisting artists, and though he is still a very young man, it is safe to say that he promises good things for the future.

## THE MUSICAL CRITIC.

Samuel Louis Jacobson, the celebrated Southern cornet virtuoso, now a resident of Chicago, is one of the very few cornet players who strive for artistic results above all else. He was reared in a musical atmosphere, his parents being vocalists of a high order. His father, Rev. Dr. Jacobson of Natchez, Miss., is noted no less as a musician than as a divine of broad erudition, and is the composer of many works of merit. Mr. Jacobson began vocal studies when a mere child and was in demand as a boy soprano. At the age of sixteen he began the study of the cornet, his first instructors being successively Chas. F. Holmes and John R. Stanford of Atlanta, Ga. He then became the special favorite of Bruce, a pupil of Godfrey, of the English army, with whom he studied for six years, meanwhile playing with the leading professional orchestras of Atlanta. He also studied harmony, counterpoint, etc., beginning under Weisenfeld, prosecuted his vocal studies, and devoted some time to the violin, piano and organ.

Mme. La Roche, the inventor of and only performer upon the chromatic harp, appeared at a reception recently given by Mr. Bartlett, 7316 Webster avenue, playing several selections with much success. During the evening Mme. La Roche was requested to accompany on the piano the songs of Miss Bartlett. Miss Bartlett is an accomplished mezzo-soprano and sings a very high grade of music, and Mme. La Roche gained new laurels by the manner in which she rendered, *prima vista*, the difficult accompaniments.

\* \* \*

### ✿ ✿ NOTES ✿ ✿

If musicians are, as they frequently assert, the first to suffer on account of financial depressions, they are also among the first to profit by the return of good times. At present every one who desires to be is busy. Where, a year ago, one met at receptions and musicals, familiar faces whose dreamy, far away expression suggested serious wrestling with the problem, how to make one dollar do duty for ten, one is now greeted with cheery smiles and the generally contented expression which results from satisfactory concert engagements and numerous pupils. Postmen are welcomed by the busy occupants of our studios as the missives they bring are not of the terrorizing sort; on the contrary their contents set the recipients to wondering how they may make time to accommodate new pupils, or to wishing they might be in two places at the same time to cover offered engagements.

Of our busy artists, Mrs. Genevieve Clark Wilson is one of the busiest. She appeared with her wonted success at Kalamazoo and Ypsilanti, Mich., Feb. 8th and 21st respective; also during the month at the Lincoln celebration, the De Coster Concert, and before the Calumet and Mendelssohn Clubs of the city.

Maude Winklebleck Gaudreaux is covering herself with glory in Chicago and adjacent cities. Her singing before the Athletic Club, Feb. 16th, was a decided success. Her dates for the near future are: March 1st, Fort Wayne, Ind., 2d, Cleveland, 3d, London, 4th, Greenville, 5th, Delaware, Ohio.

Wm. H. Sherwood is still practically demonstrating his ability to sustain the splendid reputation already gained. His January concert tour was eminently satisfactory as is evidenced by the unstinted praise bestowed upon his performances by the press, and the liberal support and appreciation accorded him by the public. From the many excellent things said of this tone we quote the following:

Of the Fourth Symphony Concert, Buffalo, Mr. Wm. H. Sherwood, the soloist of the evening, is an exceptionally fine pianist regardless of whether his nationality is named or not. His performance of the Saint Saens G minor concerto was splendid. His touch is crystalline in quality, dainty at times and again amazingly strong. The delicacy and grace of his playing in the second movement was admirable, while the abandon and brilliancy of his playing in the last movement was exhilarating.—*Buffalo Evening News*.

A compliment paid few artists is embodied in these lines from the *Indianapolis Journal*.

During the "Berceuse" of Chopin, the rendering of which was nothing short of perfection, the deep quiet of the hall was only broken by the patter of the rain overhead.

Of his appearance with the St. Paul Musical Club: At the keyboard he shows superb control. Besides the remarkable execution of octaves, trills, glissandos, a ringing tone like a bell's vibration, he possesses a variety of touch which in itself is a study and can so change the voicing of a repeated passage that it seems like a different thing from the first setting forth.—*St. Paul Dispatch*.

His work in Minneapolis is commented on: The Schubert-Liszt Military March was given with a marked rhythm, breadth and vigor. His wonderful virtuosity was fully displayed in "La Campanella," Paganini-Liszt. The Schumann "Romanze," and the Chopin, Nocturne, were given artistic interpretations. The touch like velvet, the exquisite singing tone and delicate shading, produced a beautiful effect.—*Minneapolis Times*.

One of the most enjoyable affairs of the month was the entertainment tendered the North Side Musical Club, Feb. 9th, by Mrs. John Bailey and Miss Miller. Sociability and good feeling prevailed and universal satisfaction was the result.

Mr. J. H. Kowalski's success as a teacher was emphatically demonstrated at the vocal recital given by his pupils in Trinity Methodist church, February 7th. This amiable instructor excels in program making, and on the evening in question the musical menu offered was a triumph of art and the perfection of good taste, embracing some twenty-three numbers, largely from the old masters, with just a sufficient sprinkling of the modern to form a delightful contrast. The opening number, quartette, chorus and solo, from the "Holy City," was received with marked favor. The Chicago Ladies Quartette—Misses Dewey and Sinzich and Mesdames Currier and Simpson did most admirable work which was ably seconded by the well drilled chorus of forty voices. "And I Heard the Voice of Harpers" was sung by Mr. Samuel Burnett with marked purity and precision. Miss Madeline Stetson sang "List the Cherbic Host," in a manner which elicited enthusiastic applause. The "Ave Maria," Bach-Gounod,

as sung by Miss Cora Sinzich was a revelation of what the earnest student may accomplish. Miss Sinzich possesses a mezzo voice of rare sweetness and flexibility. Her appearance before the Ashland Club on Feb. 11th was equally successful, and a brilliant career may be safely predicted for her. Miss Maude Dewey's progress along the rugged pathway to artistic success has been so steady that each notice of her appearance in concert is but an added record of excellent work. Her singing of the "Inflamatus" was the event of the evening. The house was carried en masse with the singer and ample evidence of appreciation followed in rounds of sincere applause. "The Creole Love Song" received excellent interpretation at the hands of Miss Lucretia Stevens, whose deep contralto voice gave full color and sympathy to this little gem. "Fear Ye Not, O Israel," Buck, was excellently sung by Mrs. Edward Camp. "Thou Art Mine All," Bradskey, and, "Alla Stella Confidante," by Mrs. Lois Dunbar, were among the successes of the evening. Mr. Bert Bartlett, who has gained such splendid recognition as a basso who is destined to make his mark, sang the "Toreador's Love Song," Couchois, in splendid style. Mr. Albert Windust also distinguished himself in his excellent interpretation of Blumenschein's "Ich liebe Dich." In a word Mr. Kowalski's forces were arrayed in a manner which made success a surety, and he is to be congratulated upon the fact that his pupils do such a splendid credit to his training.

A recent call at the Britton School resulted in an unlooked for pleasure, viz. the hearing "Rode's Air and Variations" sung by Miss M. Blanche Foulke. The vocal arrangement was originally written for Mme. Sontag who, jealous it would seem, of the effect Rode could obtain from the violin in this exquisite creation, determined to emulate his efforts. In spite of his decidedly expressed opinion on the subject she succeeded in a marvelous manner in phrasing the difficult passages with true violin effect. Miss Foulke, no less daring, has also accomplished this feat and to listen to her execution of the musical bit of vocalization is to have gained a new insight into the possibilities of vocal work. Miss Foulke is an earnest student, and, although she has gained an enviable reputation as a singer each day adds to her possibilities for future triumphs.

Among the new Easter anthems the most complete and satisfactory one which has fallen into my hands is "Easter Day," by C. A. Havens, organist and director of the First Baptist church. The tenor solo, "The Dawn was Breaking Bright and Fair," is effective through its simple grandeur and beauty; an effort which is emphasized later by the repetition of the movement by the quartette, without instrumental accompaniment, and the passage in unison, "The Angels Sang In Sweet Employ." The soprano solo, "Our Lord Is Risen," gives an opportunity for a bit of expressive work. The accompaniment is arranged for violin, harp and organ, or organ only. Mr. Haven's experience in, and absolute

devotion to, this branch of musical work furnish him with an exceptional equipment for its successful performance. He is one of the few who are able to criticise their own compositions as well as those of others, consequently only the best from his pen finds its way to the publisher.

MRS. HORTON.

\* \* \*

Mrs. Frances Carey-Libbe, the widely known contralto, and bright, charming, and popular little lady whose portrait appears upon our front page, stands undoubtedly among the first and best of our singers. She is the happy possessor of one of the rarest voices to be found, a full, rich, and pure contralto voice, full of sympathy and feeling, with that magnetism so seldom found, that holds its audiences always. One of the leading musical papers has said: "She is one of the three great contraltos of the West, with no superior in the East," a fact which we are happy to endorse.

Mr. George Hamlin gave a recital in Cleveland on Feb. 17th. He received a telegram on Wednesday, Feb. 9th, asking him to sing Sullivan's Golden Legend with the St. Louis Choral Symphony Society, but he was unable to accept the engagement as the concert occurred on Feb. 17th, the date of his Cleveland engagement. Mr. Hamlin has already sung once this season with the St. Louis Choral Symphony Society. He also sings his second concert this season with the Chicago Apollo Club Feb. 21st, and is now in correspondence with the Cincinnati Apollo Club for a second appearance there in April, having sung with this Club in December. Among Mr. Hamlin's principal engagements for the spring are Cincinnati and Indianapolis May Festivals

Mr. Geo. H. Kelland, basso, and Mr. Fred Carberry, tenor, will sing at Elgin, Ill., March 3d in the Messiah.

Mrs. Ida Hemmi has been engaged as soprano soloist of the Saengerfest to be held in Davenport, Iowa, July 27, 28, 29, 30.

J. Lewis Browne, concert organist and conductor, of Columbus, Ga., has published processions, being original settings to familiar hymns, and a serenade for mixed quartette. Mr. Browne's reputation is guarantee of the excellence of these compositions.

Frances Carey-Libbe has just returned from a trip to Missouri, where she gave a recital at Cameron, on February 3rd, which was a most notable success; the Cameron papers in speaking of Mrs. Libbe's work have nothing but the highest criticisms to offer. Among numerous other engagements, Mrs. Libbe sings at The Peoples Popular Concerts at Detroit, Mich., March 15th, and at Elgin, Ill., March 3rd in the Messiah.

## The Musical Critic.

*Devoted exclusively to Musical News.*

**Published Monthly at Steinway Hall, Chicago, Ill.**

**GEO. S. SPOHR, Editor and Publisher.**

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Entered at the Post Office at Chicago, Illinois, as Second-Class Matter.

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Subscription \$1.00 a year, postpaid. Single copies, 10 cts.  
Advertising rates on application.

Remittances should be made by check, draft, money order, or registered letter. Money sent by mail is at the risk of the sender.

Rejected manuscripts cannot be returned unless accompanied with sufficient stamps to pay return charges. The name of the writer must accompany every contribution.

THE MUSICAL CRITIC may be ordered through any news agent or music dealer in the United States and Canada.

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CHICAGO, FEBRUARY 22, 1898.

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**The Musical Critic has the largest circulation of any Musical Newspaper in the South and West.**

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The ingratitude of woman has been said and sung by the poets of every age, but the strongest prose could scarcely do justice to the display of that quality made at the recent federation of Women's Musical Clubs in Chicago. The treatment accorded Mrs. Sutro at that time savors of heathenism rather than the ultra-civilization of the present century. The fact that women will, in spite of their intelligence and better judgment, allow personal interests to enter into public work is one of the mysteries. No woman has worked more earnestly, indefatigably or unselfishly than has Mrs. Sutro, yet her valuable services were forgotten as soon as the most difficult tasks were accomplished, and her enemies brought together in Chicago. Her past work in the interest of women in music should have entitled her to sincere respect and uniform good treatment. Instead, she was denied even the scant courtesy a stranger might have claimed from an assembly which seemed to have forgotten altogether the laws of hospitality and the sentiment of gratitude for good deeds already accomplished. That Mrs. Sutro was not allowed to sign the certificate of Incorporation is a disgraceful fact which should forever remain a blot on the fair fame of the Federation of Women's Musical Clubs.

\* \* \*

It is most annoying to play or sing with a piano a semitone or a tone below the pitch to which one is accustomed, out of tune and in bad order, and one can never do justice to self or the music when called upon to play upon, or play or sing with, an instrument in such condition, and yet the number of pianos in this category is astonishing. Aside from other considerations, a piano loses its tonal qualities if not maintained at or near the pitch for which it was designed; but if the pitch is allowed to fall three-fourths of a tone and the former brilliancy of tone vanishes the maker is blamed, never the owner or user of the instrument.

Not long since a violinist, an artist, practiced with a professional accompanist in the latter's studio and was charged with carelessness and neglect and with being out of practice, because his tones were not true. The real cause? The piano was "only" almost a full tone flat of the pitch to which the violinist was accustomed. His phrasing and expression were reproached; he was at fault in the eyes of his friends, and the accompanist; the piano was not considered.

As a matter of fact, playing or singing with pianos of various pitches is productive of very much uncertainty in regard to tone. Accustomed to a certain pitch, each tone based thereon becomes completely imbedded in the mind's ear, the stretch of the fingers (say on the violin) is definite, the temper of the tone according to the technique employed, is known,—in fact, every detail is distinctly comprehended before production. If this pitch be the proper one, brilliancy rapidly follows fluency and a work may be given with refinement. Change to a low pitch, and what results? Nothing less than the impairment, oftentimes almost to destruction, of the foundation of skillful execution. Not only is each tone different from the one mentally associated with the note representing it, but the intervals change and the same methods of bowing (on the violin, for instance,) give different results. Thus is the performer forced to devote strictest attention to those details that should be mechanical, to the obvious detriment of inflection and punctuation and of modulation of the instrument's voice in the reading. This experience is not infrequent and invariably reflects on the soloist alone.

There are two chief causes of this trouble: one, many pianists know absolutely nothing about their instrument; the other, tuners can tune more rapidly and readily by lowering the pitch. But there is but one remedy: namely, that piano owners and users study a little, learn something about the construction, repair and preservation of the piano, and then spend the money necessary to maintain it in the proper condition, and insist upon the results for which they pay.

\* \* \*

After the regular authorized (?) critics have had their say and the result of their truthful (?) remarks have had time to sink deep in the hearts of the dear public, we rise to the occasion and will proceed to give our own unbiased views on the performance of the much vaunted violinist, Mr. Ysaye. We will begin by giving him credit for his playing of the last movement of the Mendelssohn Concerto given as an encore. He has played it for at least twenty years and it would be strange if it was not done well, and to tell the exact truth it was. The Fantasia Appassionata by Vieuxtemps, was also fairly well played, though not better than a half dozen violinists in this city could render it at a moment's notice. His piece de resistance, the concerto by Beethoven, was however entirely a disappointment from the beginning to the end, to the great majority of musicians present and indicated that Mr.

Ysaye was neither musical nor has he a fine sense of rhythm. One might possibly bear with his peculiar delivery of the octaves in the opening solo, but to one who knows how important the rhythmical phrasing of the triplets following are to a proper conception of this beautiful work, it was far from satisfactory. It was absolutely impossible to recognize the meaning in his erratic delivery and the same fault was observable all through. Mr. Ysaye was probably not to blame for the disappearance of the fundamental D in the beginning of the last movement; this was the fault of the orchestra, which was apparently taken by surprise and evidenced a lack of rehearsals.

Our only object in calling attention to these blemishes is to emphasize the fact that there are a half dozen violinists in this city capable of giving a far more satisfactory performance of the Beethoven violin concerto, and that we do not have to send to Belgium and pay a foreigner a big price for a very indifferent rendering of this work.

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There are pianists who can tell you that they have faults which you can not discover except as to the limitations of the piano, for which they are not to blame. There are often pianists who will confess that they are not perfect, good fellows, nice people, and good musicians, but you have already discovered their imperfections. Among this latter class we must put Mr. Pugno. He has impetuosity, a good conception, a fine sense of rhythm, and his nuances are strongly contrasted with the fault that in his softer passages he is almost out of hearing and in the loud passages he loses his clearness. Even in the F minor Bach fugue which was his opening number at the first concert, one felt a desire to play the piece himself, even though he might not be quite as great a technician as Mr. Pugno.

But to sum up the whole matter we have at least four pianists who are residents of Chicago who are fully Mr. Pugno's equal, if not his superior, and this is no detraction from Mr. Pugno as an artist or as a pianist or as a musician. Something might be said in relation to his selections. No one wants to hear the eleventh Liszt rhapsody nor the Chopin waltz that Mr. Pugno played. We have heard greater and better programs than his frequently in the city of Chicago and there can be no surprise at the paucity of the audience nor the fact that of the few who were there one discovered what the theatrical people call a papered house. Oh no, Mr. Pugno, you must give us better programs and greater concertos than the Grieg.

#### WITH THE MUSICAL CRITIC.

The work of the Chicago Orchestra of late has gone on in the even tenor of its way without any abatement of its excellence. It savors of hyper-criticism to complain of occasional roughness either in intonation or in rhythm, or if taken in the mass the work done under

the baton of Theodore Thomas is as good as need ask for, and the stamp of his approval is really a royal guarantee. Theodore Thomas is the king of American educators so far as the giving of concerts and the practical performance of large musical works is concerned.

One of the recent soloists should come in for a special mention. This soloist was the soprano, Mrs. Swabacker, who appeared at the concert just before the departure of the Orchestra on its tour. Mrs. Swabacker is a vocalist of the most genuine metal, gold without alloy, both as regards voice and method. She has a flexible high soprano voice of liquid purity and resonance which carries admirably and without forcing fills the largest space, while the sweetness and refinement of the sounds which issue from her throat can scarcely be surpassed by even the most famous artists. Since she is a Chicago lady and has received a large part of her artistic schooling in this city, local pride is perfectly justified in her case. The charming Bird-Song from "The Pearl of Brazil," by David, with flute obligato, was given by her with a fluency, grace and elasticity I have not often heard equalled.

Those world renowned artists, Mr. and Mrs. Geo. Henschel, have lately adorned Chicago's musical season with their consummate art. Two recitals given by them at Steinway Hall attracted audiences large in number and composed of Chicago's very elite.

It is perhaps superfluous to say that the fervor of sympathetic enthusiasm reached a topical degree, for art so admired, so exquisite, so absolutely enamelled with perfection that adverse criticism cannot find the tiniest speck of a flaw to attack would charm even a dull audience, and such keen intelligence as resides in a Chicago musical audience must needs respond to such incomparable art with a ringing echo. What a voice has the lovely lady! So refined, so tender, so poetic, yet so quiveringly alive with passionate intensity of feeling. We have a right to rejoice in the fame of Mrs. Henschel for this lady is a country woman, having spent her girlhood at Columbus, Ohio, as Miss Lillian Bailey, a local celebrity of that city. Then Mr. Henschel; which are we to admire the most, the wonderful delivery of the voice along musical lines, the consummate judgment of dramatic interpretation, or the accompaniment which reveals at once the masterly pianist and the unspeakable importance of making the accessories of the musical picture worthy of the central figure? Alas, how many a song is ruined by blurred and blotched or at best a half-hearted accompaniment. Mr. Henschel we cannot claim as an American, but we ardently wish that we might. He is worthy to be an American. Miss Mittford makes Rienzi say "Why, in that elder day to be a Roman was greater than a king," and let us say that in this latter day to be a genuine American is a very great thing, considerably greater than being a king.

Miss Amy Whaley, who has recently been studying

the art of vocalization in Chicago, sent recently to this office papers containing accounts of several concerts which she has been giving of late in Eastern Ohio. Her audiences have been enormous and the enthusiasm unbounded. This is a note of cheer, for it is always a pleasure to record successes of those who deserve it. Miss Whaley is by birth and training a musician. She has a brilliant dramatic soprano voice, wide of compass, and, possessing in large measure that mystical and lauded "sine qua non" of musical success—temperament. Miss Whaley is one of the most promising young vocalists of the country and it is to be hoped that she may be heard in Chicago before the season has passed.

Miss Elsie Haggard, a pupil of Mr. Victor Heinze, gave at Handel Hall on the evening of Feb. 4th a most remarkable piano recital. The program was of formidable dimensions and would have put to the test the powers of any pianist, even one of experience (and it must be remembered that Miss Haggard is a girl of fifteen), yet it was delivered with brilliancy, adequate technique and musical understanding. Beethoven's "Waldstein Sonata" was one of the numbers on the program and was rendered in such a manner that we must fairly set Miss Haggard down as a piano genius. Miss Elsie Haggard is from La Porte, Ind., and has been instructed from the very beginning by that excellent pianist, Mr. Victor Heinze, himself one of the Leschetitzky's pupils. In Bach and Chopins she also played charmingly, and the famous G flat octave study which Paderewski and Carreno find such a valuable war horse was done by her with remarkable elan. So instantaneous was the success of this young girl that she immediately received several lucrative concert engagements.

On the 25th of Jan. in Central Music Hall, Mr. Robt. Stevens, nephew of Silas G. Pratt, formerly well known in Chicago, made his debut as a pianist with a most stupenduous program. He gave nothing less than two concertos—the Schumann A minor, and the Henselt F minor, and the andante Spianato and Polinaise of Chopin—all supported by the Chicago Orchestra with Theodore Thomas in charge of the baton. This was surely "bearding the lion in his den." To me the Schumann was the best thing of the evening and the Chopin the least satisfactory. His performance of Schumann's glorious A minor concerto was brilliant and clear, many of the points being taken very musically.

The prodigiously difficult Henselt concerto was well done for the most, but the Chopin was open to much objection. The trouble with this celebrated Polonaise of Chopin is that Chopin did not really know anything about the orchestra and the accompaniments he has written merely clog and render awkward the gyrations of the piano. The piece actually sounds better as a solo. Mr. Stevens has studied for three years with that magnetic artist, Madam Fannie Bloomfield-Zeisler, and

thus has Leschetitzky for a musical grandfather. Mr. Stevens is a musician of sterling merit.

On the evening of the first of February, the talented faculty of that long established and widely influential institution of musical art, "The Chicago College of Music," under the direction of Dr. Ziegfeld, gave a notable concert. The exigencies of space makes it impossible to enter into the detail of the degree which so extensive and varied program would really demand; but a few points of importance may be brought before our readers. Nothing in the concert was more suggestive and interesting than the performance of a grand concerto in G major by Fritz Listemann played by his brother, Bernhard Listemann, the renowned virtuoso, who stands at the head of the violin department of the college. It is encouraging to see American musicians (for Mr. Fritz Listemann, though German by blood is a resident of New York City) devoting themselves entirely to the production of works of large and serious form. Many of Mr. Listemann's compositions have been brought out by "Breitkopf & Haertl," but this regular concerto was played from manuscript. It is a noble and clever work made out of the real gold of musical thought and deftly wrought for the instrument out of a genuine violin technique. The playing was of course adequate and above all adverse criticism. Mr. Bernhard Listemann promises to bring to us more of his brother's excellent music. Mr. Borowsky, who directed the orchestra, is certainly a clever musician and the players were evidently artists of ability, but the fact that they are not by rehearsal blended into one organism was painfully apparent. The pianist, Prof. Maurice Rosenfeld, in the concerto by Joseph Wieniaski, brought to our attention an interesting work and gave it a thoroughly satisfactory embodiment. Prof. Walter R. Knupfer, in the Hungarian Fantasie, by Liszt, did a brilliant and most effective piece of work. Prof. Franz Wagner, cellist, of the Listemann Quartette, played admirably the first movement of Davidoff's concerto in A minor and revealed both beauty of tone and abundant technical mastery of his instrument. The vocal work of the school also, as illustrated by Miss Edna Crawford, Miss Carrie F. Lindley, Miss Mabel F. Shorey and Mr. John R. Ortengren, received a creditable and adequate representation.

On Friday evening, Feb. 18th, in Steinway Hall, the brilliant young composer, De Coster, gave a concert consisting mainly of his own compositions. These works were in various forms of different degrees of elaboration and in all a good degree of constructive musicianship was clearly manifested, while the inspiration which suggests fresh and pleasing ideas no less frequently came to the surface. The effect produced by the organ, harp and cello accompaniment, especially in the sacred music was exceedingly beautiful. Mrs. Clark Wilson sustained the soprano role with great power and dramatic intensity; her voice having brilliancy,

warmth and fine artistic pose. The contralto was equally well represented by Mrs. Dryer. Mr. Newell, as tenor, made a decided success. Mr. Mickel displayed a noble bass voice well used. The cellist Mr. Unger possesses one of the most beautiful tones I have ever heard and is a finished artist. Mr. Schuecker is one of two or three great harpists in the world. The chorus sang with spirit and gave the music an effective rendition.

William H. Sherwood is "facile princeps" in that small band of native born Americans who have achieved great distinction in the art of music. Such men as Prof. E. A. MacDowell of Columbus College, New York City, Prof. Chadwick of New England Conservatory of Boston, Wilson G. Smith of Cleveland, J. W. Broeckhoven of Cincinnati, Kroeger of St. Louis, Frederick Grant Gleason of Chicago, Edmund S. Kelley of New York City, and many others have done and are doing great things and significant for the cause of American composition, but such artists as Madam Rive-King, Madam Fannie Bloomfield-Zeisler, Edmund Baxter, Perry, and William H. Sherwood, have illustrated the noble specialty of piano playing, and demonstrated that the good God has imparted here and there to American souls enough of the "feu sacre" to create artists of the first rank. Mr. Sherwood, who for ten years championed the cause of high art piano playing of Chicago, is doing a large amount of important concert work this season. From a recent tour in such cities as Pittsburg, Buffalo, and the like, he has brought back what are technically known as "scalps," that is, triumph newspaper notices in abundance. He has evidently created a positive "furore." At the recent meeting of the Sherwood Club he made a remarkable display of what I might call transcendental piano playing. Under his hands the piano became an orchestra and one scarcely missed the rich orchestral color effects. Especially in Chopin's terrifically difficult "Winter Wind Study" in A minor, Opus. 25, No. 11, and in Liszt's wellnigh impossible "Mephisto Waltz," he made a superb effect.

The greatest of French organ players and organ composers, Alex. Guilmant, with his two appearances at the Auditorium in collaboration with the Chicago Orchestra and with his two recitals at Steinway Hall, has simply amazed and bewildered as well as excited and charmed the organ playing and the organ loving world of Chicago. For a man who can compose music full of palpitating life and lyric, beauty in the most elaborate yet clearest technical structures such as his symphony for organ and orchestra, Opus 42, who can play the instrument with such astonishing facility and exquisite taste that it seems like something new and never heard before, who can improvise in the most complicated form even that of the fugue and make extemporaneous in the most beautiful and enjoyable music, no praise can be called extravagant. Mr. Guilmant is

without doubt one of the very greatest musicians living.

The testimonial concert at the Auditorium to our great American organist, Clarence Eddy, was in all ways a great success. The audience was large and cordially sympathetic, the assisting artists were of the highest rank and the program was interesting, well balanced and well contrasted. Of course the encore nuisance was in full force, and the "hominy" which would have filled the cup full enough was boiled in hot water till it covered the surrounding country, non-metaphorically speaking. The concert began soon after eight and lasted until our auditory nerves were soaked, steeped, saturated, stupified with myriads of sounds, all beautiful but too much for digestion. It was delicious to hear the Chicago Orchestra once more, especially in such incomparably beautiful things as the "Festival Overture," of Dvorak, the "Vorspiel to Lohengrin" and the Weingartner Orchestration of "Weber's Invitation to the Dance." Mr. Godowsky, the pianist, played with that telling, ringing tone and limpid execution of which he is a consummate master, the brilliant and ever welcome second Concerto of Saint Saens. What ailed the accompaniment is hard to say; its chords did not fall in well with the pianist and it was generally spiritless and loggy—an impediment rather than a help. I heard what I cannot remember ever hearing before in hundreds of concerts, to which I have listened when Theodore Thomas directed, namely: one of the second violins came in with a good distinct rasp on a fifth when a rest was in order, so that we had that much more music for our money than Saint Saens intended. Miss Grace Buck, the soprano of the evening, a charming songstress, scarcely did herself justice. Signor Marescalchi sang with great applause and his art is worthy of commendation, though his method is not specially beautiful. Mr. Eddy displayed the powers of an intellectual and judicious organist in a way of which Chicago and America may justly feel proud. The compositions dedicated to him were excellent but especially the Caprice by the blind English organist, "Wolstenholme," and the "Lamentation" by Guilmant were particularly beautiful and clever. Mr. Eddy has had a busy season, giving organ concerts from ocean to ocean, and in a few weeks he will sail for Paris.

An admirably successful recital was given recently by Clement B. Shaw, the distinguished vocal teacher, in his beautiful suit of rooms at the Auditorium. The basso and some of his pupils furnished the vocal numbers, while various piano and violin solos with dramatic readings were interspersed. The space was absolutely packed even beyond the limit of standing room and some of the audience were compelled to stand in the hall.

J. S. VAN CLEVE.

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| Jos. T. Ohlheiser.       | Mrs. Amey Major.          | Miss Anna Morgan. |
| Frederick Grant Gleason. |                           |                   |

**Denver,** During the past month Denver has been in an unusually musical mood, and those who have availed themselves of the various programs offered have been well repaid.

On Feb. 4th, Miss Villa Whitney White, under the auspices of the Tuesday Musical Club, made her first appearance here, and delighted by her refined and artistic singing a large and appreciative audience. Miss White's selections were folk songs, and as she gives a full explanation of each song before it is sung, the program resolves itself into an educational as well as an artistic treat. The Club chorus, under the very able direction of Miss Hattie Louise Sims, gave three numbers—"The Omnipotence," Frank Schubert; "In May," H. W. Parker; "Serenade," Schubert; the selections giving ample opportunity to show the scope of the work that the chorus is capable of. Saturday afternoon Miss White gave a childrens program, a charming illustration of what a child's song should be. Miss White's personality is of that sincere and magnetic quality that holds her audience from first to last and her voice is full and under perfect cultivation.

The first concert of the season given by the Philharmonic Society was a lecture recital on the Origin and Development of Power, given by Mr. and Mrs. Bicknell Young, of Chicago, assisted by the Society. The last concert of this Society was given at its own headquarters, where it has office, reading room and auditorium large enough for concerts, before its associated members. This concert was of unusual merit.

On Saturday, Jan. 29th, the music department of the Woman's Club gave its open meeting and Unity church was filled to overflowing. There were three papers on musical subjects and each one was profusely illustrated. Miss Jeanette Hall had the first paper entitled "The National Emblem of Music", and she presented her subject in a most scholarly and interesting manner. Her first illustration was the court minuet of Louis III, played by Miss Du Pre's children's orchestra. There were several songs and instrumental numbers, and the club chorus, directed by Mr. Whiteman, sung two numbers, "The Scarlet Saratan and the Japanese Hymn." Mrs. Geist then presented a paper on Oriental Music, which was also well illustrated. The last paper was by Mrs. Le Fevre on Negro and Italian Melodies, and the illustrations here were also extremely fine. In fact, the program from start to finish was a most pleasing array of Denver talent. The junior chorus of the club, also under Mr. Whiteman's direction, appeared during the afternoon and did very good work.

The Woman's Club has a junior chorus and a sight reading class which is doing most interesting work. The latter Mr. Whiteman considers the most enthusiastic he has ever taught. The chairman of the musical department of the Woman's club is Mrs. J. J. Welch—the chairman of the chorus committee, Miss Bell V. Gill.

The Symphony Club is having some delightful afternoons this season and the members must feel very grateful to Miss Tausig for the able way in which the programs are carried out. The presentation of a symphony at each meeting and the study of the various instruments which comprise the orchestra, are two of the interesting features of the club. The club will give an evening concert in the near future.

The Aethene Musical Club is hard at work on the music of the famous composers and some delightful programs have been given so far. This club is also looking forward to a concert and reception.

On Jan. 27th Emil Tiferro gave an operatic concert, assisted by Miss Highlands, Miss Effie Van Wie and others of his pupils—also by Carl Walther, violinist. The program was well selected and satisfactory. Miss Van Wie did exceptionally good work and sang the Aria, "O My Child," in a most artistic manner. Mr. Walther is a new comer in Denver, but has already a great many admirers in musical circles. His playing is original and he gets at times a glorious tone from his instrument.

There is a new school of music in Denver known as the Academy of Music. Among those interested are Prof. Houseley, Mrs. Robinson, Adams Owen, Edouard Hesselberg, Rena Reed and others. Those named are sufficient guarantee that the Academy will do excellent work. M. M. K.

**Meridian,** Although the weather was very unpropitious **Miss.** on Monday evening, Jan. 24th, quite a large number of the members of the Musical-Literary Club assembled in the spacious parlors of Mrs. E. Cahn for their regular meeting. It seems like "old times," this delightful evening in the hospitable home of the popular vice-president of the club.

After the regular program Miss Eunice Harris and Miss Mamie Carter rendered the lovely "Le Rouet D'Omphale," by Saint Saens, written for four hands, which had been unavoidably omitted from the Saint Saens evening.

It would be difficult to describe the pleasing effect this lovely symphonic poem produces upon the listener. The roll and buzz of the spinning wheels, then the entrance of the melody, joyous, musical, yet with a certain arch mockery, enhanced by its odd piquant rhythm. In the song was heard the spinning maidens, cheerfully speeding their hours of toil with music and mirth. The piece was well rendered and was much enjoyed and appreciated by the listeners.

The rendition of the "Kirmess," by Mrs. Ball, was splendid. Perhaps this arrangement of the "Faust" music, by Saint Saens, is the most clever that has yet been written for the pianoforte. It is a brilliant and effective solo piece and to say that Mrs. Ball gave it in all its brilliancy and clearness would be superfluous. After the musical game the club adjourned to meet with Miss Eunice Harris on February 7th, when the program for the "Gounod Evening, Part II," will be rendered. Mrs. M. L. Grant and Miss Sallie Leslie Stone have recently been elected members of the club and are welcomed as valuable additions to this strong and musical organization.

Peoria, Ill.—The Peoria Chorus, at their meeting February 7th, heard reports of officers, from which it appeared that there is money in the treasury, and all the debts up to January 1st are paid. The following officers were elected: President, Alonzo Wookey; vice-president, Otto Davison; financial secretary, Albert T. Johnson, recording secretary, U. N. Clark, treasurer, James T. Huxtable.

Miss Amy Everett La Dew, one of Peoria's most popular sopranos gave a very artistic recital at Wookey's music hall February 8th.

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### New York, City.

Quietly, gently, almost coldly, was the season of Grand Opera inaugurated at the Metropolitan Opera House on Monday evening, January 17th. The audience was large, the stalls and balconies crowded. The owners of the boxes were out in all their beaverly of full dress and full self-approbation. It was an enthusiastic audience; the whole atmosphere, utterly devoid of spirit and interest, icily cold, like the gleam and glitter of the diamonds which sparkled on the brow and breast on the favorites of fortune. Melba must have been surprised at the lack of warmth of welcome she received. There were a number of this season's society buds present; young girls in pretty colors or pure white, trying to look nice and self-possessed, as though they were used to it all; there were full-blown blossoms, trying to look the ingenue, and failing dismally. There was the same amount of visiting, chatting and flirting. All the women wore feathers on their heads for that is the "proper caper," "English you know." Because they ape the Buckingham Palace feather fashion, is no proof that they are feather-brained. "La Traviata," was the opera selected for the opening night. Mme. Melba was the "Violetta," and sang with all the old-time sweetness and purity; such singing as hers is rare indeed; singing absolutely guiltless of a single lapse from true intonation during an entire operasinging, whose every tone is dictated by undeviating good taste. Campanari is better than ever before, his great voice even more sweet, sound and mellow. Clignac too, was in excellent form, and sang with a warmth and fervor which delighted the most critical. Bimboni conducted artistically and with dramatic taste. In the chorus, there is room for improvement.

Jupiter Pluvius and rough old Gen. Boreas, accompanied by their aides-de-camp, Snow and Hail, were out in all their glory on the night of the 22d, bent on dampening the ardor of our music lovers. Nothing daunted, however, were New York's "fair women and brave men," who boldly faced the terrors of the angry elements, that they might enjoy the rare pleasure afforded those who listen to the New York Symphony Society. Mr. Walter Damrosch is never disappointing, and notwithstanding the almost herculean work resting upon his shoulders nowadays, he leads with all his accustomed energy, skill and deep insight into whatever matter demands his attention. In this he is followed by the intelligent appreciation of each individual member of the orchestra, who seem so thoroughly to understand every facial expression and every motion of their revered director. The opening number was Brahms's first symphony in C minor, wherein was displayed the fine qualities of the orchestra. But it was the Tchaikowsky Concerto with piano, orchestra and Joseffy, which was the pith and substance of the program. This work of monstrous difficulty, is well calculated to reveal the force, fire and genius, of him who plays it; there is an appealing magnetism about it, an something which reaches the very soul; it verily teems with great surges of melody and deep sentiment, and one wonders if a genius so great can ever die. Is he not rather among us, enjoying and understanding the fire and inspiration which must live forever? Mr. Joseffy played the Concerto superbly; the force, sombre fire, and emotional suggestiveness of the rendering, were equally admirable and impulsive. Such art is rare indeed. To say that his performance was in every way worthy of the work itself, should pass as high enough praise. The concert was brought to a brilliant termination with the overture to Smetanas, "The Bartered Bride."

The Symphony chosen for the third concert of the Boston Symphony Orchestra, which took place at the Metropolitan on the evening of the 20th, was Dvorak's "The New World." It was played exceedingly well by this unrivalled organization, being given with the spirit and delicate tenderness which we have a right to expect from this well drilled and intelligent orchestra, of which Boston is so justly proud and New York honored by its annual visits. An intensely interesting novelty performed

was Massenet's "Les Erinnyes," (The Furies.) The whole consisted of an Enrêment, a Grecian Dance, Scene Religieuse and Finale. The music is considered some of the very best ever written by Massenet, and its rendering by Mr. Paur and his talented men, evidenced a keen perception which left absolutely nothing to be desired. This fascinating suite will certainly bear repetition. Mme. Lillian Nordica was soloist; she sang Beethoven's scena and aria, "Ab! Perfido," and Elizabeth's Greeting, from "Tannhauser," with dramatic emphasis and clear, crisp and distinct enunciation. Nordica is fully able to cope with all difficulties which may occur, either in the rendition of vocal demand or in a denial of the demands of an admiring audience, insisting upon an encore, which she could not and would not give. Some were unkind enough to say that her disagreeable temper was owing to a "fuss" she had at the morning rehearsal with the famous "Bostons," whom she described as a lot of "Kalamazoo Musicians." Isn't it passing strange that discords will occur even in the heavenly realms of music, which is generally supposed to have "charms to sooth the savage breast."

Beyond the shadow of a doubt, the fact is established that Mme. Laura Danziger-Rosebault is a musician of sound judgment and merit, and a pianist of unusual attainments. The concert given in Mendelssohn Hall on January 27th, was the occasion of her re-appearance on the concert stage. When last she played she was Miss Laura Danziger. At that time her achievements were very remarkable and a brilliant future was predicted. Not a prediction nor an expectation has resulted in disappointment, and she returns after some years of additional hard study, fully equipped to take her place among the very first pianists of the age. And so much is demanded in these days to satisfy an exacting public, so many years of rigorous conscientious practice, combined talent and genius, such forgetfulness of self is required by stern insatiable art, that few have the devotion and strength to climb to the top rung of the ladder. There are countless numbers who strive and do well, but the ranks are thin who hear "thou excellest them all." A seat among the favored few may certainly be won by the fine, interpretative genius, the virile force, the tender delicacy, the imagination and intellectuality of Mme. Laura Danziger-Rosebault.

On Tuesday evening, March 1st, will occur the first of the Theodore Thomas concerts at the Metropolitan Opera House. The five succeeding concerts will be given on the following dates: March 9, 12, 14, 16 and 19. At the first Josef Hoffman, who arrives here with the "Trave" on the 22d, is announced as soloist, when he will perform Rubinstein's concerto in D minor, op. 70. The list of soloists for the other concerts comprises the following artists: Mme. Nordica, Hoffman, Ysaye and Pol Plancon.

Mr. W. A. Clark, the multi millionaire, gave a delightful musical at his residence in the "Navarro," on the evening of Feb. 8th. Among the artists were Miss Eva Hawkes and Mr. Heinrich Meyn, baritone. Miss Hawkes chose for her numbers, Griegs "Autumnal Gale" and "Si mes vers avaient des ailes," which showed to advantage her finished style and her natural charm of voice, a rich contralto, clear, powerful, resonant, and of unusual sympathy and warmth. The chest tones are deep and luscious, enabling her to sing with marvelous expression and genuine dramatic emphasis. This charming artist possesses every attribute necessary to make one of the greatest dramatic singers of the day.

Mr. David Bispham, New York's favorite baritone, gives a song recital at Mendelssohn Hall on the afternoon of the 21st. This program, which promises to be most interesting, will be devoted to gems of English song.

A good sized and very friendly audience assembled at the Metropolitan on Feb. 8th, to greet Emil Fischer and join him

in the celebration of his fortieth jubilee as an operatic artist. The appreciation of what is due the old singer, who has done so much for the pleasure of the lovers of music, was attested by the smiling faces and the spontaneous enthusiasm of the admiring assemblage. He appeared in "Die Meistersinger," in the character of "Hans Sachs," one of his most admirable roles, the inspiration of which has become second nature to the veteran artist—and what wonder is it that "Hans Sachs" is Emil Fischer and Emil Fischer is in reality "Hans Sachs," the genial wit, brimming over with the "milk of human kindness." His ninety-fifth appearance in this opera, truly a record breaking record. The occasion was a positive ovation; there were wreaths uncountable, the gifts of friends and loving comrades, some from over the sea; these were wreathed about the neck and head of the devoted exponent of opera, until there was positive danger of suffocation by strangulation. In the last act, "Eva" (Mme. Camille Seygard) placed a wreath of silver on the master singer's head. It was of long, graceful laurel leaves, thirty-eight in number, and on each leaf the name of one of the characters in opera which Fischer has immortalized. It was also graced with the words, "In appreciation of forty years of faithful and artistic service on the operatic stage." A niche in the temple of fame is deserved by the world-renowned and world-loved Emil Fischer.

Alexandre Siotle, the great Russian pianist, was heard at Mendelssohn Hall on Wednesday afternoon, Feb. 9th, when he performed a most interesting program, made up from the works of Handel, Daquin, Beethoven, Chopin and Liszt; the second group was devoted entirely to the Russian composers, Rachmaninoff, Glazounoff, Arensky and Tchaikowsky. It was the first time that lovers of music in New York, have been given an opportunity of listening to so many Russian compositions in a single recital. There are but few who have taken interest enough to make a study of the weirdly beautiful music of that country, Ferdinand Sinzig, being the only scholar and musician I can think of, who has left the conventional beaten track and dived with the Russian composers into the wonderful mysteries of their nation's music, which so abounds in strange melodies, peculiar rhythm, original harmonies, depth, fullness and variety of emotional content and vividness of imagination. In this group Siotle was at his very best; he invested them with a poetic charm and significance which raised them at once to high artistic rank, and the verdict perfection absolute, was unanimous. There can be no question as to his mastery of every point that might suggest terror to the technician, who, if a true artist uses technic, not for display, but as a medium for the expression of his artistic ideas. In Mr. Siotle's playing, it is the artist that is always apparent. His intelligent interpretation of the Beethoven and Liszt numbers, proved his versatility of sentiment and his intellectuality. Siotle's playing of Liszt's 12th Rhapsodie was splendidly powerful, but never once was the tonal beauty marred nor the mysterious singing voice lost. M. Siotle's repose, dignity and freedom from affection are truly welcome. In personality he is charmingly agreeable, and possesses sentiment and sense

without a vestige of maudlin sentimentality. And now it remains to be seen whether a genius who is not blase and indifferent, and who wears his dark hair closely cropped like other sensible men, will succeed with New York's exacting public. Siotle's second recital takes place on the 16th.

ALICE BARNEVELDT CLARK.

**St. Louis, Mo.** One of the interesting events of the month was the first concert of the Morning Choral Club, given on Tuesday evening, Feb. 1st, at Union Club Hall. These concerts are private and very select, admission being open only to subscribers and their guests. Two concerts are given during the season, the last one taking place usually in May. Of the two soloists who are engaged for each of these occasions, it is the policy of the club to have one always from local musical ranks. Madam Bloomfield Zeisler, the eminent pianist, and Mrs. Paul Davis, of the Grand Avenue Presbyterian church choir, well known for her pure soprano and pleasing style, were the soloists of the concert on the 1st. The grand qualities of Madam Zeisler as a pianist of the first rank—all her breadth and her delicacy—are too well known to call for comment here. She produced the inevitable impression, making a special effect by her exquisite rendering of the Chopin "Berceuse." Mrs. Davis sang the solo parts of the choral numbers, the "Song of the Morns," of H. Hofmann, and "The Mariners' Christmas," of Chaminade, the latter, beautifully rendered by the club under Mr. Kroeger's direction, being the gem of a most pleasing program. A large and fashionable audience was in attendance, and the concert was pronounced one of the most successful ever given by the club.

On the same evening at Memorial Hall, the St. Louis quintet club gave its first concert of the season. Beethoven's quartet in A, and Dvorak's quintet op. 81, were the ensemble numbers. Miss Louise Froelich, who has a remarkably fresh, sweet soprano voice, sang two groups of German songs, by Schumann, Schubert, Beethoven and Lowe, and Mr. Alfred Ernst played a piano fantasia, his own composition.

At the sixth Choral Symphony concert, Thursday evening, Jan. 20th, Mr. Bruno Steindel, the eminent cellist of the Chicago Orchestra, scored a brilliant success before an unusually appreciative audience. Mr. Steindel has played here before, always meeting a cordial reception, but his fame is undoubtedly on the increase, if newspapers' encomium are to be taken as a test. Such generosity as to space and praise is rarely accorded here by critics except to artists of the very highest grade. He appeared to the greatest advantage in the Servais Fantasia, playing afterwards several numbers in the more popular style of Popper.

Mr. Evan Williams, was the soloist of the seventh Choral Symphony concert given at Music Hall, on Thursday evening, February 3d. He sang for his first number the Aria, "Lend me your Aid," from Gounod's "Queen of Sheba," choosing for his second appearance, Schubert's "Who is Sylvia?" Schumann's



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"Moonlight" and Dvorak's "Cloudy Heights of Sara." Mr. Williams is both by method and temperament a lyric singer, in which genere he is perhaps unequalled among American tenors, and therefore his finest efforts were made in the ballad selections—a fact testified by the enthusiastic applause of the audience and the demand for many encores.

The appearance of Mr. Alexandre Guilmant, the famous French organist, at the Second Baptist church, on Tuesday evening of last week, brought out an immense attendance—the large church being filled to the doors, and a number of people turned away. This must have been especially gratifying to the distinguished Frenchman, as his first appearance here, three years ago, passed almost unnoticed. Mr. Guilmant played in his own beautiful, refined, and scholarly, rather than profound or impassioned style, a choice program, beginning with Bach's Toccata and fugue in D minor, and followed by works of St. Saens, Buxtehude and Guilmant. Whether his classical program was fully appreciated by the large audience is more than doubtful, a critical scribe of one of the afternoon papers giving it as his opinion that the singing of the church choir, which assisted, was a great relief from "the labor of following the technical complexities" of the organ selections. Mr. Guilmant improvised in a masterly way on a theme furnished by Mr. A. Epstein.

The second Apollo Club Concert on Tuesday evening, Feb. 8th, was the event of the week, and one of the most brilliant ever given by the club. The pretty little 14th street theater was packed from floor to ceiling by an audience in strict full dress, and the adjoining streets were blocked with carriages in attendance. Mr. Pol Plancon was down for three numbers on the program. He was greeted with tumultuous applause; his successive appearances evoting a continuously increasing enthusiasm. His first number comprised the "Rypris Berceuse," of Augusta Holmes and the "Couplets de Vulcain," of Gounod. For the second, he gave the "Grand Air du Lambour Major," of Gounod, and a group of songs of Massenet, St. Saens, and Schumann for the third, interspersed with numerous encores. He produced an immense effect with his last encore, "The Two Grenadiers," of Schumann.

Mr. Plancon came high, and it seems only just that the club and their friends should have a great deal of him. It is said that the French basso held up the club to the tune of \$800—a raise of \$250 on the contract as they had understood it, which the plucky Apollos stood rather than disappoint their friends.

Mr. Robyn's piano solo, the "Waldeveben," of Wagner, and "Third Ballad," of Chopin, were given with the refined thought and delicate handling which their interpretation demand and which are characteristic of Mr. Robyn's style.

The work of the club was up to its own high standard. Out of a thoroughly choice program, the "Wandering Singer Patrol," Willis Clark, was perhaps the most notable piece of work and evoked a perfect storm of applause.

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A large and appreciative audience listened to the first of the series of the chamber music concerts, given Jan. 26th, in the chapel of Coburn library. The program was classical in character. The first selection, trio in B flat by Schubert, for piano, violin and violincello, was admirably rendered by Messrs. Goldmark, Dopf and Schubert, who showed extremely good ensemble technique. Mrs. Tucker, the vocal soloist and a great favorite in this city, was in excellent voice. Her numbers were well chosen and charmingly sang. Mr. Dopf rendered a Romanza, by Wilhelmy, with accuracy. Mr. Schubert played an Andante, by Molique, splendidly. Mr. Goldmark's selection was Schumann's Etudes Symphoniques, and the audience was greatly impressed with the power and skill of its rendition. Miss L. Kerby, the accompanist, played intelligently and sympathetically.

The first of the series of organ recitals to be given at Grace Episcopal church, on East Pike's Peak avenue, occurred the evening of Jan. 27th. The following program was admirable:

Organ—Prelude in D flat.....Chopin  
Pastoral.....Theo. Kulak

Violin Solo—Largo, from Xerxes.....Handel  
Miss Mamie Herman.

Organ—The Holy Night.....Dudley Buck  
"There are shepherds in the field,  
"Keeping watch over their flocks by night.

Soprano Solo—"These are They," from the Holy City, De Gaul  
Mrs. Garrison.

Organ—Sixth Concerto.....Handel  
Mr. Seymour.

Tenor Solo—The Holy City.....Stephen Adams  
Mr. McCoombs.

Organ—War March of the Priests, from Rienzo.....Wagner  
Mr. Seymour.

The Chicago Choir Agency has received the following complementary letter from Mr. Hitchcock, organist of St. Malachy's church, who recently requested this agency to assist him in selecting a soprano for his choir. A permanent engagement has arranged for Miss Braniff since the receipt of the appended letter.

Chicago, January 15, 1893.

Chicago Choir Agency,

Gentlemen:—I am pleased to inform you that Miss Braniff whom you introduced to St. Malachy's was of great service to us christmas; she was unexpectedly called upon to lead the service at sight and surprised and pleased everybody by the ability and precision with which she sang the difficult music, for Haydn's third Mass, sung under the Orchestral direction properly I consider requires musical ability of a high order. Thanking you very much for the service you rendered, I am

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## MAM'SELLE BISQUE.

BY ROBERT WIZIARDE.

"LITTLE MAM'SELLE BISQUE," we used to call her. When she first came to our little town and the little cottage up the hill further, nobody knew anything about her. Her name was not Mlle. Bisque, either; but that is as near as we children could pronounce the curious, foreign combination of letters that appeared soon after her arrival on the modest little sign, announcing that she was a teacher of music vocal and instrumental. Anyway, the name seemed to fit the trim little woman, and it grew to be an affectionate soubriquet.

Very like a bisque figure she was, always so carefully dressed, always so cool and fresh looking; such a delightful pink as her cheeks were, with clear, kind eyes (albeit a line or two in the corners.) Wavy hair (silver tinged) done in the fashion of the 70's (a pompadour; I think 'twas called), framed the face and imparted dignity, and made one look again at the youthful figure and the crisp step of the little woman. For Miss Bisque was no longer in the springtime of her life; in fact, to be plain about it, she was one of those charming representatives of her sex commonly called "old maids." But from choice, of course, for I would stake much that of suitors she had had plenty—for she must have been a very witch, if now, with the dignity of her silver crown, she still was such a queen among women.

Now our little town had never been known as a very musical place. In fact, the amount of musical culture that we could *not* boast of was very great, indeed. Our musical ideas were confined to the three grand divisions of the singing school, the annual convention and the City Band (I capitalize purposely), the usual morn, at the service, in the form of a very extraordinary musical performance by the very well meaning sensible members of the church choir. Of the first, 'tis needless to say much; usually led by some professor, who with zeal and great expense of lung power, sought to impart the valuable secrets of "Do, re, mi," etc. with "down, left, right, up" accompaniment, that we might have a proper insight into the intricacies of time and rythm, and all this for a dime a head an evening! Surely he has earnt an easy corner in the heavenly choir, good soul.

And then the annual convention, when someone from afar would invade our otherwise peaceful little town—a kind of a musical Sir Oracle, with all the majesty that the B. M. tacked after his name lent him; not forgetting the trunk full of new methods singing books which he was sure of selling to the eager truth-seekers. Such a scurrying and preparing of lessons, as the little fortnight held! Elders too, went in with a vim, and soon the whole class could join in singing the master-piece on page 3 of our new book, wherein there are certain gems of song, progressing with cautious care, till we mastered

"Do, do, mi, mi, sol, sol, do-o;

S-o-l, s-o-l, d-o,

and when we could each maintain his tone equilibrium in this first little jaunt in new fields, we were allowed to sing the words, something in this order:

"Now we go; yes we go;

Slow—go slow."

Of course some of us imbibed faster than others. Some went at it as a mathematical calculation, regardless of how we produced the tone anyway to hit the right note—somehow—some way to satisfy the B. M. I remember that those who had the greatest aptitude for learning the nice adjustment of the written music never seemed to enjoy the singing half so well as those who lagged a bit at first, and became familiar with the melody through repetition; but when these latter finally *did* get the tune *how* they did sing! and what pleasure they seemed to derive from it all!

Then the convention concert night, with all its blaze of glory, and the mighty throng in the town hall; with the brand new organ, especially sent in for the occasion. Each chorister, new book in hand, was ready long before the hour, resolved to "do or die"—the mighty B. M. with intellectually slicked hair, beaming glasses, white choker and neck cloth, seemed the very personification of musicianly learning. And when we had gone through our program and had received the thanks of the "B. M." couched in fitting though stereotyped phrases, commending us for our zealous work, and "trusting that the efforts here put forth, &c." When the sale of the books had been fairly brisk, the farewell remarks of the B. M. were effusive in a high degree!

But somehow our town didn't grow musical. No church music committeeman could retain his place and remain a member in good standing. If there be choir committees required in the next world, I am sure that these same patient, long suffering ones will be relieved from duty, for surely they earned respite from all such labors, in the brief, but vivid experiences they had in this one. Between the opinion of one section of the congregation, who deemed all music save psalm singing a blasphemy, and the desire of the other faction to spruce up and have an organ and choir ("a paid choir, mind you," sniffed the first faction), and the contention *in* the choir (when there was one), and the jealousies engendered by the choice of one soprano or basso to the exclusion and confusion of another, the persistence with which one good brother *would* hang on to the tenor place when he couldn't sing within a foot of his tone—well as I have hinted, the committeeman's was not a happy lot, if it did contain a whole lot—of experience.

The band—ah, yes; I almost forgot the band.

There was Geb Jones, the blacksmith, who blew the "toober," and I'll warrant you he did blow it.

(To be Continued.)

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